

50 % of Foreign Born Players in American Pictures Come from British Empire

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WHAT'S IN A NAME?



THE Shakespearean idea that "a rose by any other name would smell as sweet", and therefore, the question, "what's in a name?" has never applied to Motion Pictures.

Producers have put millions in a name, in order to label a player's ability.

No company has perhaps sensed the value of starry names as much as M-G-M; and no company has expended as much, or more than M-G-M in publicizing stars of ability.

The secret of the profitable success of pictures, of only standard quality, has been due to the popularity of the players, irrespective of the picture value. It is a risky procedure to let the star carry too many of such pictures, or to make pictures in the mediocre class, but certainly, many American pictures have "got by" because the public knew and liked the players.

The British producers have not, and are not spending enough money on making names Public Property. The momentum of present British picture success is so successfully sufficient, that the British producer perhaps feels there is no necessity for star and player publicity. But in looking for an American market, the British picture has to measure up to a higher standard of quality than the American-made picture; the mediocre picture can never "get by" in America because its players are unknown.

Take Canada for instance, every newstand, every shop which handles magazines, displays magazine cover portraits of Stars. The passer-by, the reader have these starry images continually photographed upon their brain. They begin to feel that they know these players, just as you feel you know someone whom you have seen several times, although you have had no conversation with them.

British producers are now realizing that they need names in pictures, and they are bidding for Hollywood names. So far the American Film Industry has succeeded in not only retaining its

big names, but taking the Big Names to Hollywood of successful British pictures.

There is star material in England, which could be made World Box-Office, but it will take thousands of English pounds to do it, and at present the advertising of players of Motion Pictures made in Great Britain is still in the pence and shilling class. Many of the greatest stars are not American-born, no one particularly thought they were stars in their own country, they were not even known as distinguished citizens.

The American Industry placed a Halo of Success around their brow making these Prophets in their own country and profits for the American Film Industry.

Many of such stars are British-born.

A MIDSUMMER NIGHT'S DREAM

MAX REINHARDT, the world-famous producer, exiled from Germany, has produced a screen version of "Midsummer Night's Dream".

A joint statement presented by Major Albert, Vice-President in charge of distribution, and A. W. Smith and Gradwell L. Sears, General Sales Managers, promises one year's protection to theatres playing "A Midsummer Night's Dream", under the roadshow policy.

The present plans are to start the season off about the middle of October with the New York world premiere at the Hollywood Theatre, following releases in other big cities.

It is quite likely that Warners-Reinhardt will give us more of Shakespeare. The Fontanne-Lunt version of "The Taming of the Shrew" should do, but for still better comedy, "The Merry Wives of Windsor".

What kind of history will Motion Pictures make when the younger generation becomes acquainted with Shakespeare through the Screen?



RAY



RAY LEWIS

PRESENTS

METRO-GOLDWYN-MAYER will release twelve productions of its new season's product by Oct. 1st, of this year. The schedule includes "Escapade" released July 5th; "Murder Man" dated for twelfth of July; and July 19th, heralds "Mad Love"; "Woman Wanted" comes along in accordance with desire on August 2nd; and a week later we are to have "Bonnie Scotland", followed by "O'Shaughnessy's Boy", Aug. 23rd, and "China Seas"; August 30th, brings "Here Comes the Band".

The month of September starts off with that much-expected feature, Garbo in "Anna Karenina"; Sept 13th, "Pursuit"; and then the Crawford-Aherne production not yet titled, and into Oct. 4th with "Black Chamber".

Meanwhile Grace Moore after completing her second picture for Columbia, and fresh from Covent Garden triumphs, returns to the studios of Leo, the Lion, under whose management she was first persuaded to appear in Motion Pictures. Miss Moore's vehicle has not yet been selected.

WE appear to be seeing only the beginning of the marriage of the Screen and Opera. Years ago, Ray Lewis said that whereas, "the play's the thing" for the theatre, too much dialogue in motion pictures retards the action, the qualifications and qualities which are uniquely pictures in motion; and advised then that our producers should seriously direct their attention to music, song, opera. It has all happened just as I said. "Spare my blushes". It is too bad that I have to tell you how prophetic I am, but up here in this so-called 5 percent territory, if one does not occasionally do a Gabriel trumpet-blowing stunt, the American producers-distributors may forget everyone and everything in Canada but Play Dates; and the British only remember that before the Commonwealth of Nations, Canadians were merely Colonials.

I do not know why I should be obliged to offer so many alibis for being clever, it's no virtue, nor anything to brag about, although a little advertising and publicity helps to get advertising; and advertising to a publication, plus subscribers is still the blood of a publication; and the Bible talks of blood "as the life thereof".

But to return to the Screen and Opera. I had an interview with Dr. Ralph M. Jenkins, overseer, superintendent, impressario of Donalda Farm, that model of farms, built by the late David Dunlap, a leading mining, as well as philanthropist of Canada.

His widow Mrs. Jessie Donalda Dunlap is carrying on the farm with its prize cattle, etc., etc., as well as the philanthropic interests of her

late husband. Her latest contribution is the Dunlap Observatory at Richmond Hill, a bequest which links the United States and Canada in a friendly search of the heavens, to learn of celestial bodies which are known, and discover those starry worlds of which we know not of.

MRS. DUNLAP'S contribution is an inspiration to the men of this Dominion of Canada, who in possession of vast wealth, should follow her example by building eternal monuments to their fame; and not continue in pursuit of that mad exhilaration of storing up treasures which moth and rust literally and figuratively speaking corrupt. Wealth is a necessity, if one would do good works, for without wealth there would be no bequests for Research work along divers channels; but happy is that individual, who, having acquired a treasure, becomes, and is sufficiently grateful to God for His Bounty, that he makes an offering to The Lord as an expression of gratitude.

But to return to Dr. Jenkins, he informed me that the animals on the farm enjoy good music. This sounds like an animal story, one of Aesop's fables, but it is absolutely true. There are Radios installed in the animal buildings at Donalda farm; and when milking time approaches the Radios are tuned in to put the cows in a happy, milky frame of mind.

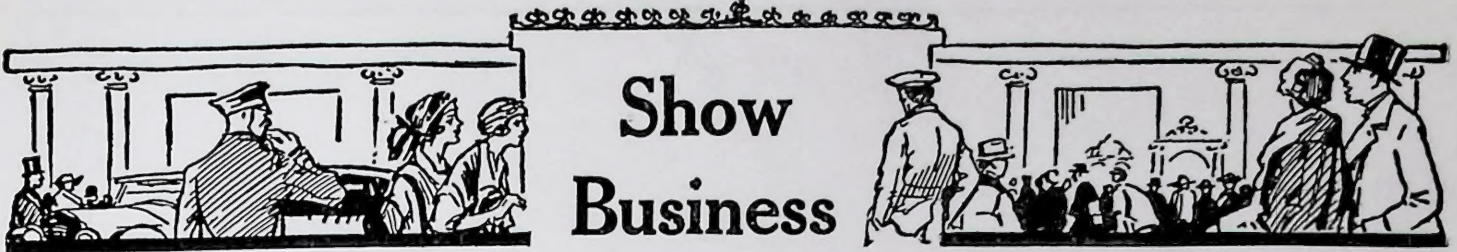
Dr. Jenkins states the music must be melodious, harmonious, soothing. The cows show a preference for songs and operatic airs. Studying the effect upon these cows, Dr. Jenkins explains that while the music is turned on, he has watched the cows resting in their stalls, chewing their cud and looking gently bovine. Turn off the music and the cows get to their feet from their lying-down position and appear to be restless.

Even the bull, and the Donalda one weighs, well, I am not much versed on the tonnage of bulls, I know more about ocean liners; the bull rests while the music is turned on, turn it off and he begins walking around his enclosure, restive. I forgot to ask Dr. Jenkins what effect the Radio had on laying hens. I was so interested in the cows and bulls; and incidentally I would rather stick to the animals and leave out the fowl element of this story, lest you sum it up as a "cock and bull story".

SPEAKING of the Donalda farm bulls, which love music, I might tell you that they cost thousands and they are all prize specimens; of one in particular there is this story. "Jay L," who writes reviews for The Digest, writes them frankly without "any bull", had an asthmatic attack when he was a little

(Continued on page 5)

United Artists Convention Discloses Pictures Directed by Charlie Chaplin, Mary Pickford—Other Surprising Set-Up



Show Business

Spanky McFarland in "Here Comes the Band"

Metro-Goldwyn-Mayer announces that Spanky McFarland, "Our Gang" star, and Addison Richard will appear in "Here Comes the Band", in which Ted Lewis and his orchestra have featured roles.

Margaret Sullavan Loaned to Paramount

Universal has loaned Margaret Sullavan to Paramount studios for the leading role in "So Red the Rose" and in return Carole Lombard will come to the Laemmle studios for the feminine lead in B. Y. Harburg's musical, "April in Paris".

Frieda Inescourt Signed by Goldwyn

Frieda Inescourt, noted stage star, has been signed by Samuel Goldwyn for a leading role in his forthcoming production, "The Dark Angel". Miss Inescourt, who has been identified with numerous Broadway successes, among them "Springtime for Henry" and "When Ladies Meet", makes her screen debut in this picture.

Freddie Bartholomew is to create "Oliver Twist" for the talking screen.

This announcement by Metro-Goldwyn-Mayer presages another brilliant chapter in the budding career of the little boy who rose out of obscurity in rural England a year ago to rocket to fame as "David Copperfield".

COMPLETE Theatre Equipment and Supplies

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RKO Radio Purchases Story by Robert Stringer

RKO Radio Pictures has purchased "The Strength of Daisy Martin", story by Norman Springer. Thomas Atkins will direct this fast action drama involving romance and adventure on a tramp steamer.

Schneeberger Engaged by Alexander Korda

Schneeberger, foremost aerial photographer of the world, who did the aerial work on "The White Hell of Pitz Palu", has been engaged by Alexander Korda for work on "The Conquest of The Air", John Monk Saunderson's story.

Jack Holt's Second Picture "Riverboat Gambler"

Jack Holt's second starring picture for Universal will be "Riverboat Gambler" by Bret Harte. Gouverneur Morris and Gerald Geraghty are completing the adaptation and continuity.

Up to \$50 Each Paid for U. S. INDIAN HEAD CENTS.

We buy all dates regardless of condition. Up to \$1.00 each paid for U.S. Lincoln Head cents. Up to \$150.00 each for Canadian coins. We buy Stamp Collections, Medals, Books, Old Paper Money, Gold, etc. Send 25c for large illustrated price list and illustrations. Satisfaction guaranteed or 25c refunded.

HUB COIN SHOP

159-169 FRONT ST. - SARNIA, ONT.

"Sarzan" Starts Before Cameras

With Johnnie Weissmuller and Maureen O'Sullivan again enacting the roles of Tarzan and Jane, Metro-Goldwyn-Mayer's third "Tarzan" production has gone into action before the cameras.

Not yet officially titled, the new jungle picture deals with the further adventures of the famous Edgar Rice Burroughs characters — this time in the land of the giant bats.

G-B Signs Helen Vinson

Arthur A. Lee, vice-president of G-B, announced today that Helen Vinson, who is completing work at the G-B studios in "King of the Damned" opposite Conrad Veidt and Noah Berry, has been signed for a prominent role in "Transatlantic Tunnel", with Conrad Veidt, Madge Evans, and Richard Dix. Maurice Elvey will direct.

Binnie Barnes was recently announced by Carl Laemmle as the star of "Her Excellency the Governor", the Liberty Magazine story by Nina Wilcox Putnam. Its adaption has been completed by Rose Franken, and the screenplay by Miss Franken and R. C. Sherriff.

POSITION WANTED

Secretary desires position. Dominion Business College Course, in stenography, including shorthand, typewriting, bookkeeping; high school education. Age 16. Write:

MIRIAM LEWIS
BOX 7 — DIGEST

Toronto Theatres

LOEW'S — Manager Jules Bernstein — "No More Ladies", with Joan Crawford, Robert Montgomery, and Franchot Tone, an M-G-M feature.

IMPERIAL — Manager Jack Arthur — Kay Francis in Warner Bros. "Stranded".

TIVOLI — Manager D. Krendal — Katharine Hepburn in "Break of Hearts", RKO, and added musical feature "In Caliente", RKO.

UPTOWN — Manager Tom Daley — "Becky Sharp", the RKO feature, starring Miriam Hopkins, second week.

SHEA'S — Manager Jerry Shea — Warner Baxter in "Under the Pampas Moon", released by Fox.

Toronto Board of Control Votes \$21,000 for Police Car Radio Equipment—36 Police Cars Will Tune In

Gaumont-British Will Top 'Em All in 1935-36!

The fact that scores of Canadian exhibitors have already begun or finished negotiations for the showing of the G-B product for next season is proof that they have the fullest confidence that this great organization will deliver attractions that mean profits at the box office. Past performance is a great thing to go by in deciding on a program for any theatre, and when this standard is adopted we know you will book Gaumont-British. To refresh your memory we again print the list of the G-B Specials and Features for 1935-36.

6 Sensational Specials

Rudyard Kipling's "SOLDIER'S THREE"

Same type of story as "Bengal Lancers".

Walter Huston in "RHODES, THE EMPIRE BUILDER"

The famous star of "Dodsworth" in an even better role.

George Arliss in an Untitled Production

Arliss is dependable—he always come through at the box office.

Robt. Donat - Madeleine Carroll in "THE 39 STEPS"

Mystery Thriller written by Canada's next Governor-General.

Richard Dix - Leslie Banks - Madge Evans in "THE TUNNEL"

Fantastic, dramatic and romantic. Greatest cast in years.

Conrad Veidt in "THE PASSING OF THE THIRD FLOOR BACK"

Hundreds of pulpits have sung the praises of this great story.

10 Box Office Features

"THE BARRIER"—Dramatic and fascinating story of the building of the Canadian Pacific Railway.

"KING SOLOMON'S MINES"—Thrilling adventures of four fearless youths in Darkest Africa.

JESSIE MATTHEWS in "FIRST A GIRL"—A musical romance that displays her versatility.

CONRAD VEIDT and HELEN VINSON in "KING OF THE DAMNED"—Tremendous story of a revolt of convicts.

MADELEINE CARROLL and PETER LORRE in "SECRET AGENT"—Spies. Secret codes. Secret plots.

CLAUDE RAINS and FAY WRAY in "THE CLAIRVOYANT"—Mysterious and highly sensational.

BORIS KARLOFF in "DR. NIKOLA"—Frankenstein out-Frankensteined.

JESSIE MATTHEWS in "THE MODERN MASQUERADE"—Music, dancing, comedy, romance.

JACK HULBERT in "DANCING SHOES"—One of his gayest pictures.

CICELY COURTNEIDGE in an untitled production—the best of her great career.

Go Ahead with Gaumont-British in 1935-36!

REGAL FILMS LTD., Canadian Distributors